

Appendixes





Appendix A

Education Code Sections Governing Arts Education Programs

Rationale for Arts Education

Education Code	Description
CHAPTER 5 Arts Education	The Legislature finds and declares that there is a need to include the arts in the school curriculum as a means of improving the quality of education offered in California's public schools and reinforcing basic skills, knowledge, and understanding. The Legislature further finds and declares that the use of community arts resources, including professional artists, is one of several means of expanding teacher skills and knowledge in the uses of art, and contributes to the development of a comprehensive curriculum.
SECTION 8810 Inclusion of arts in the school curriculum	
CHAPTER 7 California State Summer School for the Arts	California State Summer School for the Arts: The Legislature finds and declares that the arts and entertainment industries constitute the third-largest business sector in the state, and that it is within the interests of the people of the state to preserve the artistic and economic benefits which are derived from these major industries through the establishment of a multidisciplinary arts training program which will enable artistically gifted and talented students to receive intensive training in the arts.
SECTION 8950 Legislative findings, declarations, and intent for the California State Summer School for the Arts	

Areas of Study

Education Code	Description
CHAPTER 2 Required Courses of Study Article 2	The adopted course of study for grades 1 to 6, inclusive, shall include instruction, beginning in grade 1 and continuing through grade 6, in the following areas of study: . . . (e) Visual and performing arts, including instruction in the subjects of dance, music, theatre, and visual arts, aimed at the development of aesthetic appreciation and the skills of creative expression. (<i>Amended by Stats. 2001, eff. Oct. 11, 2001.</i>)
SECTION 51210 Areas of study, grades 1–6	
CHAPTER 2 Required Courses of Study Article 3	The adopted course of study for grades 7 to 12, inclusive, shall offer courses in the following areas of study: . . . (g) Visual and performing arts, including dance, music, theatre, and visual arts, with emphasis upon development of aesthetic appreciation and the skills of creative expression. (<i>Amended by Stats. 2001, eff. Oct. 11, 2001.</i>)
SECTION 51220 Areas of study, grades 7–12	

Graduation Requirements

Education Code	Description
CHAPTER 2 Required Courses of Study Article 3 SECTION 51225.3 Requirements for graduation, commencing with 1988-89 school year	(a) Commencing with the 1988-89 school year, no pupil shall receive a diploma of graduation from high school who, while in grades 9 to 12, inclusive, has not completed all of the following: . . . (E) One course in visual or performing arts or foreign language.

Curriculum; Content Standards

Education Code	Description
CHAPTER 5 California Assessment of Academic Achievement Article 2 Program Provisions SECTION 60605.1 Visual and performing arts curriculum; content standards	<p>(a) No later than June 1, 2001, the State Board of Education shall adopt content standards, pursuant to recommendations developed by the Superintendent of Public Instruction, in the curriculum area of visual and performing arts.</p> <p>(b) The content standards are intended to provide a framework for programs that a school may offer in the instruction of visual or performing arts. Nothing in this section shall be construed to require a school to follow the content standards.</p> <p>(c) Nothing in this section shall be construed as mandating an assessment of pupils in visual or performing arts.</p>

Prohibited Instruction

Education Code	Description
CHAPTER 4 Prohibited Instruction Article 2 SECTION 51511 Religious matters properly included in courses of study	Nothing in this code shall be construed to prevent, or exclude from the public schools, references to religion or references to or the use of religious literature, dance, music, theatre, and visual arts or other things having a religious significance when such references or uses do not constitute instruction in religious principles or aid to any religious sect, church, creed, or sectarian purpose and when such references or uses are incidental to or illustrative of matters properly included in the course of study. (<i>Operative April 30, 1977. Amended by Stats. 2001, eff. Oct. 11, 2001.</i>)

Art and Craft Materials

Education Code	Description
<p>CHAPTER 1 School Safety: Public and Private Institutions Article 6</p> <p>SECTION 32060 Legislative findings, declarations, and intent</p> <p>Toxic art supplies in schools</p>	<p>(a) The Legislature finds and declares that art supplies which contain toxic substances or which are potential human carcinogens pose a significant danger to the health and safety of school children. The Legislature also finds and declares that school children are not sufficiently protected by present health laws in so far as materials which may be seriously harmful are not so labeled and therefore children are not properly warned as to the dangers inherent in the use of those materials.</p> <p>(b) The Legislature intends by this article to ensure that elementary school children are protected by prohibiting the sale of these toxic substances to schools, school districts, and private schools for use in kindergarten and grades 1 to 6, inclusive, and that the toxic substances may be purchased by schools, school districts, and private schools for students in grades 7-12, inclusive, only if the materials are properly labeled, as described in Section 32064. <i>(Operative June 1, 1987)</i></p>
<p>CHAPTER 1 School Safety: Public and Private Institutions Article 6</p> <p>SECTION 32061 Definition of "art or craft material"</p>	<p>"Art or craft material" means any raw or processed material or manufactured product marketed or being represented by the manufacturer or repackager as being suitable for use in the demonstration or the creation of any work of visual or graphic art of any medium. These media may include, but shall not be limited to, paintings, drawings, prints, sculpture, ceramics, enamels, jewelry, stained glass, plastic sculpture, photographs, and leather and textile goods. <i>(Operative June 1, 1987)</i></p>
<p>CHAPTER 1 School Safety: Public and Private Institutions Article 6</p> <p>Toxic Art Supplies in Schools</p> <p>SECTION 32064 Order or purchase of art or craft materials containing toxic substance or toxic substance causing chronic illness; labeling standards; exemption of products; presumption</p>	<p>(a) For the 1987-88 academic year and for each academic year thereafter, no art or craft material that is deemed by the State Department of Health Services to contain a toxic substance, as defined by the California Hazardous Substance Act, Chapter 4 (commencing with Section 108100) of Part 3 of Division 104 of the Health and Safety Code, or a toxic substance causing chronic illness, as defined in this article, shall be ordered or purchased by any school, school district, or governing authority of a private school in California for use by students in kindergarten and grades 1 to 6, inclusive.</p> <p>(b) Commencing June 1, 1987, any substance that is defined in subdivision (a) as a toxic substance causing chronic illness shall not be purchased or ordered by a school, school district, or governing authority of a private school for use by students in grades 7 to 12, inclusive, unless it meets the labeling standards specified in Section 32065.</p> <p>(c) If the State Department of Health Services finds that, because the chronically toxic, carcinogenic, or radioactive substances contained in an art or craft product cannot be ingested, inhaled, or otherwise absorbed into the body during any reasonably foreseeable use of the product in a way that</p>

Education Code	Description
<p>CHAPTER 1 School Safety; Public and Private Institutions Article 6</p> <p>SECTION 32065 Warning labels; standards; disclosure of information by manufacturer to department</p>	<p>could pose a potential health risk, the department may exempt the product from these requirements to the extent it determines to be consistent with adequate protection of the public health and safety.</p> <p>(d) For the purposes of this article, an art or craft material shall be presumed to contain an ingredient that is a toxic substance causing chronic illness if the ingredient, whether an intentional ingredient or an impurity, is 1 percent or more by weight of the mixture or product, or if the State Department of Health Services determines that the toxic or carcinogenic properties of the art or craft material are such that labeling is necessary for the adequate protection of the public health and safety.</p> <p>(b) The warning label shall contain information on the health-related dangers of the art or craft materials</p>

Implementation of Curriculum; Extracurricular Activities

Education Code	Description
<p>CHAPTER 2 Governing Boards Article 13 Excursions and Field Trips</p> <p>SECTION 35330 Excursions and field trips</p>	<p>The governing board of any school district or the county superintendent of schools of any county may:</p> <p>(a) Conduct field trips or excursions in connection with courses of instruction or school-related social, educational, cultural, athletic, or school band activities to and from places in the state, any other state, the District of Columbia, or a foreign country for pupils enrolled in elementary or secondary schools. A field trip or excursion to and from a foreign country may be permitted to familiarize students with the language, history, geography, natural sciences, and other studies relative to the district's course of study for such pupils.</p> <p>(b) Engage such instructors, supervisors, and other personnel as desire to contribute their services over and above the normal period for which they are employed by the district, if necessary, and provide equipment and supplies for such field trip or excursion.</p>

Education Code	Description
	<p>(c) Transport by use of district equipment, contract to provide transportation, or arrange transportation by the use of other equipment, of pupils, instructors, supervisors, or other personnel to and from places in the state, any other state, the District of Columbia, or a foreign country where such excursions and field trips are being conducted; provided that, when district equipment is used, the governing board shall secure liability insurance, and if travel is to and from a foreign country, such liability insurance shall be secured from a carrier licensed to transact insurance business in such foreign country.</p> <p>(d) Provide supervision of pupils involved in field trips or excursions by certificated employees of the district.</p> <p>No pupil shall be prevented from making the field trip or excursion because of lack of sufficient funds. To this end, the governing board shall coordinate efforts of community service groups to supply funds for pupils in need of them.</p> <p>No group shall be authorized to take a field trip or excursion authorized by this section if any pupil who is a member of such an identifiable group will be excluded from participation in the field trip or excursion because of lack of sufficient funds.</p> <p>No expenses of pupils participating in a field trip or excursion to any other state, the District of Columbia, or a foreign country authorized by this section shall be paid with school district funds. Expenses of instructors, chaperones, and other personnel participating in a field trip or excursion authorized by this section may be paid from school district funds, and the school district may pay from school district funds all incidental expenses for the use of school district equipment during a field trip or excursion authorized by this section.</p> <p>The attendance or participation of a pupil in a field trip or excursion authorized by this section shall be considered attendance for the purpose of crediting attendance for apportionments from the State School Fund in the fiscal year. Credited attendance resulting from such field trip or excursion shall be limited to the amount of attendance which would have accrued had the students not been engaged in the field trip or excursion.</p> <p>Credited attendance shall not exceed 10 school days except in the case of pupils participating in a field trip or excursion in connection with courses of instruction, or school-related educational activities, and which are not social, cultural, athletic, or school band activities. (<i>Operative April 30, 1977</i>)</p>

Education Code	Description
Elementary and Secondary Education	The governing board of any school district may lend school band instruments, music, uniforms, and other regalia to persons who are or have been, during the prior school year, members of the school band for use by them on excursions to foreign countries whether or not such an excursion is sanctioned by the governing board. The governing board may require the borrower to make a deposit or take other measures to insure that the items borrowed will be returned in usable condition. (<i>Operative Jan. 1, 1998</i>)
Local	
Administration	
CHAPTER 4	
Miscellaneous Provisions	
Article 1	
SECTION 38120	
Use of school band equipment on excursions to foreign countries	

Definitions of the Arts

Education Code	Description
CHAPTER 5	"Arts" includes the four disciplines of dance, drama and theatre, music, and visual arts as set forth in the state's adopted curriculum framework for visual and performing arts as published by the State Department of Education in the <i>Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve</i> , and may also include community support for the various other art forms, including folk art, film, video, the writing of plays, poetry, and scripts.
Arts Education	
SECTION 8811(a)	
Definition of arts for use by K–12 public schools	
CHAPTER 7	As used in this chapter, "arts" includes, but is not limited to, all of the following: dance; theatre; music; folk art; creative writing; visual arts, including painting, sculpture, photography, and craft arts; design, including graphic arts, computer graphics, and costume design; film; and video. (<i>Amended by Stats. 2001, eff. Oct. 11, 2001.</i>)
SECTION 8951	
Arts defined for use by the California State Summer School	

Appendix B

Recommendations for Clarification of the New Visual and Performing Arts Requirement for Freshman Admission to the University of California and the California State University

All of the following information can be found on the University of California, Office of the President (UCOP), Web site, <http://www.ucop.edu>.

Approved by the University of California Board of Admissions and Relations with Schools (BOARS), February–July 2002.

Submitted by: Margaret C. Marshall, Chair, University Statewide Arts Advisory Committee (USWAA); Faculty, Visual and Performing Arts, and Director, Division of Academic Affairs, UCOP; Faculty, Department of Theatre and Dance, UC San Diego.

(f) Visual and Performing Arts

One unit (equivalent to one yearlong course or two semester courses) is required in any of the following categories: dance, drama/theater, music, or visual arts.

Intent. The intent of instruction is to provide a meaningful experience and breadth of knowledge of the arts so that students may apply their knowledge and experience to the creation of art and/or are better able to understand and appreciate artistic expression on the basis of that experience and knowledge.

The intent of approved visual and performing arts (VPA) courses must be directed at acquiring concepts, knowledge, and skills in the arts disciplines rather than using artistic activities to fulfill nonartistic course objectives.

Prerequisites. Acceptable courses need *not* require any prerequisite courses.

Cocurricular Work. Work outside of class must be required (e.g., portfolio/performance preparation, reading, writing, research projects, and/or critical listening/viewing).

Course Standards. Courses should provide students with an experience in the arts that implements the intent of the California State Board of Education-approved visual and performing arts content standards. The curriculum must be designed to include the VPA content standards at, at least, the proficiency level in each of the five component strands. Each VPA course shall sufficiently address the state content standards under all five component strands, which are as follows:

1. *Artistic Perception:* Processing, analyzing, and responding to sensory information through the language and skills unique to a given art
2. *Creative Expression:* Creating, performing, and participating in a given art
3. *Historical and Cultural Context:* Understanding historical contributions and cultural dimensions of a given art
4. *Aesthetic Valuing:* Responding to, analyzing, and making critical assessments about works of a given art form
5. *Connections, Relationships, Applications:* Connecting and applying what is learned in a given art form to learning in other art forms, subject areas, and careers

For a more detailed description of the VPA content standards, go to <http://www.cde.ca.gov/rel/pn/fd/documents/visperfmarts-stnd-comp.pdf>.

Acceptable and Unacceptable Courses. Courses that are primarily recreational or athletic or are designed for body conditioning or social entertainment are *not* acceptable visual or performing arts courses. Commercial courses or courses specifically designed for training for a profession in these areas are also not acceptable. Specific examples of acceptable and unacceptable courses are as follows:

- **Dance.** *Examples of acceptable courses include* ballet, modern dance, jazz and ethnic dance, choreography and improvisation, dance history, and dance production/performance. *Examples of unacceptable courses include* aerobics, drill team, cheerleading, recreational dance, and ballroom dance.
- **Drama/Theater.** *Examples of acceptable courses include* acting, directing, oral interpretation, dramatic production, dramaturgy/history/theory, and stage/lighting/costume design. *Examples of unacceptable courses include* speech, debate, or courses in other disciplines that require students to perform occasional skits.
- **Music.** *Examples of acceptable courses include* band (concert, symphonic, jazz), orchestra, choir (e.g., concert, jazz, soul, madrigal), music history/appreciation, and music theory/composition. *Examples of unacceptable courses include* a musical group that performs primarily

for sporting events, parades, competitive field events, and/or community/civic activities.

- **Visual Arts.** *Examples of acceptable courses include* painting, drawing, sculpture, art photography, printmaking, video/film production as an art form, contemporary media, ceramics, and art history. *Examples of unacceptable courses include* craft courses, mechanical drafting, Web page development, yearbook, and photography offered as photo-journalism (e.g., as a component of a yearbook or school newspaper publication).

For further clarification of the four categories, see the following policy clarifications:

Policy Clarifications

- **Performance, Production, and Studio Courses.** Courses emphasizing performance and/or production (e.g., drama, dance, music, visual arts, and video production) must include appropriate critical/theoretical and historical/cultural content, as referenced in California's visual and performing arts content standards. Such courses should emphasize creative expression, not rote memorization and/or technical skills.
- **Appreciation, History, and Theory Courses.** Appreciation, history, and theory courses should focus on the ability to make aesthetic judgments about works of art and performances but must also include all component strands of the state VPA content standards, including creative expression.
- **Design Courses.** Visual and performing arts courses in design are expected to provide substantial time for students to understand, learn, and experience the elements of art and principles of design that underlie the medium/media addressed. Design courses must also include all five component strands of the VPA content standards.
- **Technology Courses.** Visual and performing arts courses that utilize technology must focus primarily on arts content. If the technology (i.e., software, equipment) is used as a tool of artistic expression, as a paintbrush would be used in a painting course, and all other component strands are met, then such courses are acceptable. If the technology/software is so complex that the primary concern becomes learning the technology before artistic application is possible, then the course will not be approved to meet the VPA requirement.

Community College and University Transferable Courses. The University of California will accept only three-semester-unit (four-quarter-unit), UC-transferable community college/university courses that clearly fall within one of the four disciplines of the arts (dance, music, theatre, or visual arts).

Honors Courses. Advanced placement (AP) and international baccalaureate (IB) courses are acceptable for UC honors credit. Three-semester-unit (four-quarter-unit), UC-transferable community college and university courses that clearly fall within one of the four disciplines of the arts are likewise acceptable for honors credit. A list of community college and CSU-transferable courses can be found at <http://www.assist.org>. Other honors courses are acceptable if they meet the criteria described in the “Honors Level Courses” section of the *Guide to A–G Requirements*.

Private Study. Private or community-based study in the arts will not qualify for approval to meet the VPA requirement. However, at the discretion of the teacher and consistent with school policy, private study in the arts, which includes standards-based comprehensive study in all five component strands, may serve as an adequate prerequisite for placement into advanced and/or honors-level VPA courses. (See the VPA honors section for further criteria guidelines.)

Independent Study. Following school district-approved guidelines, school-sponsored independent study in the arts may fulfill UC/CSU entrance requirements if it is appropriately monitored by a faculty member, matches a concurrent UC/CSU-approved high school course, and meets the f-requirement guidelines set forth in this document.

G-Elective Courses. Introductory VPA courses may not be used to meet the g-elective requirement. Advanced courses in the visual and performing arts may be considered to meet the g-elective requirement but must also meet the criteria described in the “College Preparatory Elective Courses” section of the *Guide to A–G Requirements*.

Implementation Phase-in Timeline. The visual and performing arts requirement is now in effect. Students who enter the university beginning in the fall of 2003 must meet the new requirement.

The VPA requirement includes a phase-in process, described as follows:

- Students entering up to the fall of 2005 may present any two semesters of acceptable VPA courses provided that both courses are from a single VPA area (dance, music, theatre, or visual arts).
- Students entering in the fall of 2006 or later must satisfy the VPA requirement by completing an appropriate single course in a yearlong sequence (i.e., the second semester must be the continuation of the first semester). If scheduling challenges demand, students may divide the yearlong course into two different academic years as long as the course curriculum is designed as a yearlong sequence and is approved as such by the University.

- Students may satisfy this requirement by taking an approved community college course. Acceptable community college courses are those approved for the Intersegmental General Education Transfer Curriculum (IGETC), area 3A. Please refer to <http://www.assist.org>.

The following will be incorporated into the “College Preparatory Elective” section of the *Guide to A–G Requirements*:

(g) College Preparatory Elective Courses

Subject-Specific Guidelines

Visual and Performing Arts (VPA): Advanced courses in the visual and performing arts can be considered to meet the g-elective requirement but must still address the five strands of the VPA standards. Advanced courses should enable students to understand and appreciate artistic expression and, where appropriate, talk and write with discrimination about the artistic material studied. Courses devoted to artistic performance and developing creative artistic ability should have prerequisites (either one year of introductory course work or experience approved by the instructor) and should assume proficiency beyond the introductory level. Courses must require on the average the equivalent of a five-period class per week. Work outside of the class must also be required (e.g., portfolio/performance preparation, reading, writing, research projects, and critical listening/viewing). In 2006 and beyond, advanced VPA courses that are a semester in length will be considered only for the g-elective area, not the f-VPA area, which must be satisfied by completing an appropriate sequential yearlong course.

The following will be incorporated into the “Honors Level Courses” section of the *Guide to A–G Requirements*:

General Criteria Guidelines for VPA Honors Courses

UC-approved honors level courses in the visual and performing arts (VPA) should have as a prerequisite at least two years of college preparatory work in the discipline or comparable (alternative) experience that includes all five component strands of the state-adopted VPA content standards.

Honors courses may be open to students who have not completed the prerequisite college preparatory work but whose preparation in the art form is at a high artistic level and who can demonstrate comprehensive knowledge in all five component strands of the art form. Alternative entrance into the honors level course shall be by audition/demonstration and a standards-based content exam (oral, written, or portfolio/performance).

Honors-level courses should be demonstrably more challenging than regular college preparatory classes and should center on content in the art form that

is of artistic and cultural merit and represents a variety of styles, genres, or historical periods. The curriculum must be comparable with the college curriculum and target skills and conceptual development beyond the art form's advanced level of the VPA content standards. The curriculum must also require in-depth written assignments that demonstrate student knowledge across the component strands. Each student must complete a variety of individual assessments with a comprehensive final examination that includes a written component as well as other assessment tools appropriate to the five strands of the art form and are representative of high levels of analysis and self-evaluation.

Honors-level course work in the art form may not require a separate class section in the regular college preparatory curriculum. These courses necessitate a separate written curriculum documenting the additional breadth and depth expected as well as an explanation of the differentiated curriculum. The use of college-level textbooks is encouraged.

All VPA honors course work shall include advanced studies/projects, examples of which are listed for each specific arts discipline (Dance, Music, Theatre and Visual Arts) in the following guidelines:

Discipline-Specific Honors Criteria

In addition to the above general criteria, each separate arts discipline must include the following specific guidelines to qualify for honors credit:

Dance courses at the honors level require students to demonstrate artistic superiority in multiple aspects of dance as an art form. Dance honors studies/projects may include but are not limited to sophisticated choreography, including production collaborations, advanced written and oral research analysis, and advanced kinesthetic mastery and historical knowledge of many genres of dance. Critical self-analysis and peer review of projects may be broadened by technology resources, traditional and innovative documentation, and recording (e.g., notation, virtual reality, and/or simulation).

Music course descriptions will delineate the honors level of achievement expected of the individual student as well as explicit descriptions of honors studies/projects that will be completed. These studies/projects may include but are not limited to solo and/or small ensemble performance; score analysis; musical composition and/or arranging; critical analysis of individual performances by others; and critical self-analysis through portfolio development.

Theatre courses at the honors level require students to demonstrate artistic leadership. Collaborative skills continue to be essential in students' work, but the honors distinction is that the individual takes the responsibility for organizing others to complete a theatrical performance project. The student must first qualify as an outstanding playwright, director, designer,

dramaturge, actor, or stage manager and then must also serve as producer of the project or chief of a major area of production. Analysis of the honor student's project is required and must include a post-show critique, written or oral, of the student's leadership skills that is conducted by the teacher and ensemble peers, and a critical self-analysis.

Visual Arts course descriptions will define the high level of achievement expected of the individual student as well as suggested descriptions of honors visual arts projects. The honors-level subjects/projects may include but are not limited to compiling a body of work at the mastery level in a particular arts medium and written research and analysis of a particular genre, style, or historical period. Critical self-analysis is required through portfolio development, solo exhibition of original work, and verification of honors-level achievement relevant to the art form.

Appendix C

Careers in the Visual and Performing Arts

The following lists contain a sampling of careers in the visual and performing arts and places in which artists might be employed.

Dance

PreK to postsecondary educator/consultant

Public/private/magnet school
Private studio
Dance assessment
Community outreach program
Community nonprofit arts organization
Movement for actors and singers

Arts administrator

Dance department in school
Community arts council
College or university
Dance program coordinator, nonprofit
District dance coordinator
Professional group or organization
State/federal government
Community center
Dance conference coordinator

Dancer

Ballet
Film/television/video
Folk/social
Improvisation specialist
Jazz
Modern/contemporary/postmodern
Professional/regional company
Theatre dance
Variety/character productions
Industrials/entertainment industry
Cultural/ethnic specialist

Choreographer

Professional and regional companies
Special events
Film/television/video
Industrials/fashion shows/conventions
Opera
Broadway theatre/children's theatre
Community/civic events
Ballroom

Director/producer

Dance captain
Audition coordinator
Dance company
Film/television/video
Nonprofit dance organization

Owner

Dance studio
Dance company
Dance supply business

Technical production

Business manager
Costume designer
Lighting/sound designer
Manager
Public relations representative
Notation expert
Special movement effects designer
Stage manager for dance company
Video technology expert in dance
Set and prop designer
Music composer for dance

Business/management

Advertising agency
Costume construction/rental
Dance supply store
Costume store
Marketing/promotional
Personal agency
Press agency
Prop/scenic construction/rental
Private dance school owner/manager

Notating

Autographer
Reconstructor
Dance media documenter

Dance (Continued)**Criticism/research**

Dance textbook/book writer
 Scholar/professor
 Dance historian
 Consumer researcher
 Ethnologist
 Historian/researcher
 Library media teacher
 Writer/editor/critic for magazine
 or newspaper

Medicine/science

Adaptive movement specialist
 Dance therapist
 Kinesiologist
 Personal trainer
 Physical therapist
 Pilates instructor
 Scholar/professor
 Injury prevention specialist

Media

Computer programmer
 Television consultant
 Video consultant
 Internet
 Animation

Government services

Arts councils, national/state/regional
 Cultural arts commissions, national/state/
 regional/local

Recreation

After-school programs
 Boys'/girls' clubs
 Parks/recreation programs
 Private camps
 YMCA/YWCA

Designer for dance

Costumes
 Lighting
 Makeup/hair
 Model making
 Props
 Sets/stage
 Sound
 Environmental
 Exhibits
 Graphics
 Print media
 Special effects

Music

Music education

Early childhood music educator
School music educator
Music supervisor/consultant
Music professor
Administrator, university music school
Studio teacher

Instrumental performance

Armed forces musician
Orchestra musician
Small-ensemble musician
Concert soloist
Dance/rock/jazz band musician
Clinician

Vocal performance

Dance band/nightclub vocalist
Concert/opera chorus
Concert soloist
Opera soloist

Conducting

Choir/orchestra/opera conductor

Composing

School music composer
Art music composer
Commercial jingle composer
Television show composer
Film score composer

Music for worship

Organist
Choir director
Cantor/hazan

Music business

Music dealer salesperson
Music dealer manager
Marketing/advertising specialist
Music/instrument/accessories distributor

Instrument making and repair

Instrument maker
Instrument repair technician
Piano tuner

Music publishing

Music editor
Notesetter
Publishing sales representative
Copyright/licensing administrator

Music communications

Publisher/editor of music books/
periodicals
Music reporter
Public relations specialist

Recording industry

Producer/engineer/pixer
Artist and repertoire (A&R) person
Studio arranger
Music copyist

Television and radio industry

Radio/television commercial musician
Copyright/clearance administrator
Music license administrator
Radio program director
Postproduction/scoring
Music adviser/researcher
Disc jockey/video jockey

Music technology

Multimedia publisher
Editor, sound/video
Designer, technology-based music instruction

Music librarianship

Librarian, college/university/conservatory/public library/orchestra

Music therapist

Hospital/psychiatric facility
Special education facility
Clinic for disabled children
Mental health center
Nursing home
Correctional facility
Private practice

Performing arts medicine

Physician
Physical therapist

Theatre

PreK to postsecondary educator/consultant

Public/private school
Visiting artist
Private studio
Distance-learning instruction
Community theatre
Internet/online instruction
Touring theatre
Theatre technology: lighting/sound/
sets/costumes/animatronics/
cinematography/business
management

Arts administrator

Theatre department in school
Community arts council
College/university
Artistic director
Production manager
Private studio
Marketing/public relations
Professional group/association

Actor

Voice coach
Film/television/video/radio/local/cable/
network/independent/regional/studio

Live theater

Amusement park/theme park
Dinner theatre
Motivational
Musicals
Training films
Professional
Religious
Resident
Stand-up comedy
Stock
Regional
Touring company
Visiting artist

Playwright

Screenwriter
News writer
Commercial
Visiting artist
Documentary
Dramaturge

Director/producer

Film/radio/television/video
National/local/regional/independent/
student/cable
Arts events/presentations
Casting
Community/regional theatre
Theatre company
Theatrical productions
Commercial productions
Documentary productions
In-house productions
Training films
Religious films

Owner

Theatre
Theatre/film/television company
Film/television/theatre supply business

Technical production

Costume designer
Camera operator
Lighting/sound designer
Scenographer, costumes/lights/sets
Editor
Sets/scenic construction
Designer, sets/props
Sound boom operator
Special effects designer
Stage manager
Grip/stagehand
Video technology expert
Wardrobe dresser
Pyrotechnics
Model making
Props
Hair design
Makeup
Animal trainer
Cinematographer
Gaffer
Best boy
Caterer
Animator
Computer graphics
Costumes
Lighting
Model making
Props

Sets/stage
 Sound
 Special effects
 Actors agency
 Press agency
 Publicist
 Prop construction
 Public relations
 Sets store
 Publisher
 Rentals, costumes/sound/lighting/stage/
 scenic/rigging/props
 Lawyer

Criticism/research

Dramaturge
 Historian/researcher
 Market researcher
 Library media teacher
 Textbook writer
 Writer/editor/critic for magazine/
 newspaper/Web publications
 Film critiques for magazines
 Book author

Medicine/science

Speech therapist
 Drama therapist
 Movement therapist
 Satellite/cable (global)/specialized
 networks
 Scientific laboratory

Media

Computer, lighting/sound/visuals/sets/
 animation/holography
 Consultant, television/film/cable/video/
 satellite/radio

Government services

Arts councils, national/state/regional/local
 Cultural arts commissions, national/state/
 regional/local

Education consultant/specialist

State/regional/district/private/nonprofit

Recreation

Boys/girls clubs
 Parks/recreation programs
 Day/overnight private camps
 Arts camps
 YMCA/YWCA
 Nonprofit arts camps/agencies/courses,
 consulting/theatres, touring groups/
 artists

Business/management

Business manager
 Graphics/text director/agent
 Advertising agency
 Costume construction
 Wardrobe cutter/milliner/stitcher
 Marketing/promotion
 Programs/billboards/advertising

Visual Arts

New media

3-D animation
Commercial/computer graphics
Film/television design
Halography
Media design
3-D model making
Multimedia game design
Software design
Cinematography
New media art
Photo journalism

Visual artist

Animator
Architect
Art director
Auto designer
Billboard artist
Biomedical photographer
Biomedical illustrator
Book designer
Calligrapher
Cartoonist
Catalog illustrator
Children's book illustrator
Commercial/computer graphics
New media artist
Glass artist
Print maker
Printer
Photographer
Potter/ceramic artist
Sculptor
Site-specific artist
Installation artist
Performance artist
Stained glass artist
Fiber artist

Technical production

CAD designer
Editor
Instillation designer
Lighting designer
Scenic designer
Set/props designer
Special effects designer
Video technology expert
Wardrobe designer
Topographer
Weaver
Engraver

Lithographer
Model maker
Photo editor
Production potter
Sign painter

Business/management

Public relations representative
Advertising agency
Appraiser
Art investment
Art supply manufacturer
Art supply store
Picture framer
Convention/fair
Corporate/private/freelance collection management
Gallery/exhibit space
Marketing/promotion
Museum
Party/event designer
Press agency
Private art school owner/manager
Web site development agency
Multimedia presentation creator

Criticism/research

Art law
Consumer researcher
Ethnologist
Historian/researcher
Library media teacher
Textbook writer
Writer/editor/critic for magazine/newspaper

Medicine/science:

Biomedical
Art therapist
Illustrator, medical texts/scientific texts/
law enforcement/courtroom

Designer

Advertising
Amusement/theme park designer
Art materials/supplies
Automobile designer
Coin designer
Costume/mask designer
Ceramist/potter
Couture artist
Covers

Displays
 Environmental
 Exhibits
 Graphics
 Interiors
 Jewelry
 Landscape
 Leather goods
 Model maker/designer
 Museum exhibitions
 Scenic designer
 Props
 Packaging
 Sets/stage
 Stamp designer
 Textiles
 Tools
 Toys
 Urban
 Video interface
 Wallpaper
 Windows
 Fashion designer
 Furniture designer
 Greeting card artist
 Industrial designer, packaging/products

Media

Computer programmer
 Television consultant
 Commercial/computer graphics
 Film/television designer
 Cinematographer
 Holographer
 Media designer
 3-D model maker
 Multimedia game designer
 Multimedia presenter
 3-D computer-generated imagery
 Interactive designer
 Software designer
 Web site designer
 Video producer
 Special effects designer

Illustrator

Biomedical
 Technical
 Editorial
 Botanical
 Children's literature
 Advertising
 Fashion
 Forensic
 Courtroom
 Police
 Sports
 Calligrapher
 Catalog

Government services

Art councils, national/state/regional
 Cultural arts commissions, national/state/
 regional/local
 Education consultant/specialist

Recreation

Boys/girls clubs
 Parks/recreation programs
 Private camps
 YMCA/YWCA

Appendix D

Continuum for Implementing Arts Education Programs

The Arts Education Program Implementation Continuum is a tool that school districts may use in planning and in improving the visual and performing arts programs that they provide for all students. The continuum and the Continuum Grid help in identifying the elements that are required for the implementation of a quality arts education program. The concept of a continuum acknowledges the many points that exist along the way toward reaching a goal. Using the continuum helps educators in identifying the strengths of a program and the areas that need improvement as districts work toward full implementation of instruction in dance, music, theatre, and the visual arts for all students.

Focus Areas

The continuum is based on the descriptions of effective visual and performing arts programs that appear throughout the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve* (1996), which was adopted by the State Board of Education in 1996. The continuum is used by a district arts team to assess the elements of an arts education program in a district. The areas that are assessed are called *focus areas* and are listed along the left side of the continuum. The focus areas are:

1. Standards-based curriculum
2. Instruction and methodology
3. Student assessment
4. Professional development
5. Program administration and personnel
6. Partnerships and collaborations
7. Funding
8. Resources and facilities
9. Program evaluation

Three Levels of Criteria

Criteria have been organized under each of the focus areas on the continuum, and the criteria are further grouped into three levels. These levels are

Foundation, Building, and Best Practices. The levels are listed across the top of the continuum.

- A school district that identifies with a majority of the criteria at the Foundation level has the awareness and commitment needed to move toward a fully implemented arts program.
- A school district that identifies with a majority of the criteria at the Building level has established a firm basis for program development and growth. It is ready to plan for and to make incremental progress toward full program implementation for all students.
- A school district that identifies with a majority of the criteria at the Best Practices level has a fully implemented, comprehensive visual and performing arts program for all students that includes dance, music, theatre, and the visual arts.

As you review the criteria for each focus area on the continuum, start at the Foundation level and then proceed across the page to the Building level and to the Best Practices level. The criteria are cumulative and are aligned by key words across the page. For example, in the focus area of standards-based curriculum, the first criteria under the Foundation column (A1) is identified by the key word *Framework*. The key word is repeated across the page in the Building column (B1) and in the Best Practices column (C1).

Directions

The continuum is designed to generate conversation, stimulate research, build consensus, enhance decision-making, and support planning. As each criterion is discussed, issues and questions will arise about the elements of an arts education program that your district values. As you work through the continuum, keep a copy of the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve* (1996) on hand for reference and help in clarifying terminology.

Make extra copies of the continuum so you can use it many times. With your district arts team members, work your way across the levels for each focus area, from Foundation to Best Practices, discussing each criterion. Put a check or a score beside each criterion.

For the purposes of assigning a score to a criterion, you may use the following scale:

- 4 = Fully implemented, exemplary accomplishment
- 3 = Implemented and operational
- 2 = Introduced, evidence of progress but not fully operational
- 1 = Not attempted or at the beginning level of development or implementation
- 0 = Not applicable

Teams who use the continuum find that for any focus area some criteria may be implemented in each of the three levels. For example, all the criteria at the Foundation level may not have been fully implemented, yet some criteria at the Building and Best Practices levels may be implemented and are starting to have results.

The Continuum Grid, which is available in this section of the toolkit, provides an overview of the level of program implementation. You may check each criterion on the grid under the Foundation, Building, or Best Practices columns or, as with the continuum, go to a deeper level of evaluation and assign a score that uses the 4-to-0 scale discussed above. A review of the grid indicates in which areas the school district is in the process of implementing a comprehensive, standards-based arts education program for all students.

Some school districts are structuring a foundation for program improvement. Some school districts demonstrate all aspects of the building process. Some school districts have established best practices in arts education. In moving toward providing arts education programs for all students in California public schools, models at each level of implementation are essential. Given the number and diversity of school districts in California, the need to network and to share successes is evident.

Arts Education Program Implementation Continuum

1. Standards-based curriculum

CRITERION	FOUNDATION	BUILDING	BEST PRACTICES
Framework	A1. A district arts committee does an analysis of the <i>Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve</i> .	B1. Representatives from all schools in the district develop an in-depth understanding of arts education in all the arts as described in the framework and as defined by the community.	C1. The district curriculum provides for comprehensive instruction in each of the arts and includes artistic perception, creative expression, historical and cultural context, aesthetic valuing, and connections and application to other disciplines and to careers.
Standards process	A2. A process is underway to draft standards for adoption by the district board of education. The standards take into consideration the state arts content standards and the principles discussed in the framework.	B2. The district board adopts visual and performing arts standards and begins an implementation plan.	C2. An ongoing review and refinement process is in place for the adopted and implemented standards, based on an examination of student work over time.
Sequential curriculum	A3. The arts are recognized by the district and site administrations as a part of the core curriculum. The need for a sequential, written curriculum is identified.	B3. A plan for developing a standards-based visual and performing arts curriculum for each discipline at every grade level is developed and is underway for one or more of the arts.	C3. A sequential, standards-based curriculum in each of the arts disciplines at every grade level is being implemented as a part of the core curriculum for all students.
Integration	A4. There is a district-wide understanding that the arts can be a vital part of an integrated curricular approach.	B4. The arts curriculum is under development, and the arts are considered to be discrete disciplines that should be integrated into other curricular areas as appropriate.	C4. The curriculum is expanded in all subject areas to allow for the integration and the application of arts-related knowledge and skills in a way that is aligned with the standards.

Source: The format for this continuum was developed from work produced by the Australian Student Traineeship Foundation, the Australian Quality Council, and the Kennedy Center Alliance for Arts Education Network.

Note: For the purposes of assigning a score to a criterion, you may use the following scale: 4 = fully implemented, exemplary accomplishment; 3 = implemented and operational; 2 = introduced, evidence of progress but not fully operational; 1 = not attempted or at the beginning level of development or implementation; 0 = not applicable

Arts Education Program Implementation Continuum (Continued)

2. Instructions and methodology

CRITERION	FOUNDATION	BUILDING	BEST PRACTICES
Students' progress and outcomes	A5. There is recognition that instruction in the arts must be based on students' progress toward arts standards.	B5. Instructional choices are focused on helping students in making progress toward achieving discipline-specific arts standards.	C5. Instruction is consistently reviewed and refined based on an analysis of students' work in relation to a high level of achievement of standards.
Equal access and inclusion	A6. There is recognition that all students should have the opportunity to receive instruction in comprehensive standards-based arts education.	B6. Model strategies for assisting all students in meeting arts standards are continually designed, implemented, and refined by district teachers.	C6. Teachers design and modify their instructional practices to ensure that all students make progress toward achieving the standards.
Variety of methodology	A7. There is an understanding of the need to use a variety of teaching methodologies to address students' diverse learning styles.	B7. A variety of instructional strategies are effectively used in two or more of the arts disciplines.	C7. Instruction in all four arts disciplines includes a variety of effective and innovative methodologies that address diversity in teaching and learning styles.
Quality instruction	A8: Generalist teachers and arts specialists are supported in their efforts to deliver standards-based instruction in the arts.	B8: Each school employs credentialed arts specialist teachers in two or more of the arts disciplines. Generalist classroom teachers are provided with opportunities to refine and to expand their content knowledge and instructional strategies in the arts.	C8: Qualified credentialed arts teachers and classroom teachers are recruited to teach all arts disciplines and are actively supported by the administration to ensure quality instruction at all levels.
Support resources	A9. Local community arts resources are identified and recognized as valuable partners in instruction.	B9. Arts instruction incorporates the unique resources of artists and of the whole community.	C9. Instruction in all four arts disciplines reflects collaboration between teachers and community arts providers, artists, business organizations, and others.

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Arts Education Program Implementation Continuum (Continued)

3. Student assessment

CRITERION	FOUNDATION	BUILDING	BEST PRACTICES
Approaches	A10. Teachers and administrators recognize that arts assessment is possible and necessary and should be based on students' progress toward achieving standards. Educators review and evaluate a variety of assessment models.	B10. A variety of assessment models are being piloted in one or more of the arts disciplines and at various grade levels. A forum for feedback and comparison has been established and will lead to a districtwide assessment policy and plan for all the arts.	C10. The district has developed and maintains a current, research-based, comprehensive, standards-based approach to assessing students' work in the arts at every grade level.
Formal assessment	A11. A district policy and plan for formally assessing students' work in the arts are being considered. The policy and plan include assigning letter grades and using standardized assessment at elementary, middle, and high school levels.	B11. The district policy and plan support professional development for teachers in the use of assessment tools for making a formal assessment in one or more of the arts at each school level.	C11. Teachers at each school level use multiple measures that were developed as a part of the district's policy and plan for assessing students' work in the arts.
Information to improve teaching and learning	A12. District committees review examples of students' work and performances in the arts at various grade levels to identify optimal teaching strategies.	B12. The district uses baseline formal and informal assessments in two or more of the arts disciplines to refine and to implement its arts curriculum and instruction.	C12. Teachers and administrators continually review data gathered from assessments of students' work to refocus and to revise standards-based arts curricula in all arts disciplines, kindergarten through grade twelve.
Performance and portfolio	A13. The creative products of students' work in the arts are seen as an integral part of the assessment process.	B13. Teachers provide students with opportunities to demonstrate their progress toward standards through carefully designed portfolio activities and performance activities in two or more of the arts.	C13. Students at all levels in all arts disciplines maintain portfolios of their work and their performances for which consistent scoring guides have been designed.
Embedded strategies	A14. District arts committees understand the need for arts assessment strategies that are embedded in standards-based curricula.	B14. Embedded student assessment strategies are an instructional component of two or more arts disciplines across grade levels.	C14. Teachers at all grade levels in all four arts disciplines embed assessment strategies in their curricula on a regular basis.

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Arts Education Program Implementation Continuum (Continued)

4. Professional development

CRITERION	FOUNDATION	BUILDING	BEST PRACTICES
Long-range plan	A15. A districtwide needs assessment is being administered to develop a professional development plan in arts education for classroom teachers, artists, arts specialists, and administrators.	B15. A defined, long-term professional development plan that is based on assessed needs is created for all four arts disciplines. The plan is being implemented in selected disciplines.	C15. A districtwide, long-range, comprehensive professional development plan is well established and ongoing for all four arts disciplines. The plan is reviewed and evaluated annually, and it is integrated into other professional development activities.
Knowledge base	A16. The district recognizes the need for a professional development program in arts education that provides training based on an understanding of the framework and standards and that uses a variety of strategies and activities.	B16. The districtwide professional development program is based on the framework, arts standards, and standards in other subject areas. The program incorporates strategies to include all educators.	C16. Professional development is provided for all kindergarten-through-grade-twelve educators, administrators, teachers, specialists, and artists to ensure the implementation of discrete and integrated instruction in all four arts disciplines.
Professional development resources	A17. The district begins identifying resources for professional development in all four arts disciplines.	B17. The district provides funds annually for continued internal and external professional development in one or more of the arts disciplines.	C17. Funds and release time are provided to ensure personal and professional growth through educators' participation in conferences, workshops, and institutes in all four arts disciplines.
Collaborations	A18. Plans for professional development opportunities extend to all persons who participate in arts instruction, such as generalist teachers, art specialist teachers, artists, and parents.	B18. Specialist teachers and visiting artists who teach are regarded as members of the school team and are provided with opportunities to share their expertise with the entire staff.	C18. Teachers, specialist teachers, and visiting artists who teach have time to work in partnership with each other to share best instructional practices.

Note: For the purposes of assigning a score to a criterion, you may use the following scale: 4 = fully implemented, exemplary accomplishment; 3 = implemented and operational; 2 = introduced, evidence of progress but not fully operational; 1 = not attempted or at the beginning level of development or implementation; 0 = not applicable

Arts Education Program Implementation Continuum (Continued)

5. Program administration and personnel

CRITERION	FOUNDATION	BUILDING	BEST PRACTICES
Policy	A19. The school board considers the arts to be an integral part of the curriculum.	B19. The school board and all members of the administration serve as advocates for arts education.	C19. The school board has adopted and supports a clearly articulated arts education policy.
Staff	A20. A district plan is established for staffing a comprehensive arts education program.	B20. Personnel are identified and provide arts instruction in the schools in a minimum of two of the arts disciplines.	C20. Qualified personnel in all four arts disciplines provide comprehensive, standards-based arts instruction.
Leadership	A21. Leadership roles at the district and at the school site are defined for the implementation of a standards-based curriculum, for program development, and for evaluation.	B21. An identified district arts coordinator or administrator clearly articulates the goals and the objectives of the arts education program and establishes a collegial relationship with administrative staff, teachers, and personnel.	C21. Designated administrators in the arts disciplines provide leadership, a vision of the future, and planning capabilities. They oversee implementation of the arts education program in all district schools

Note: For the purposes of assigning a score to a criterion, you may use the following scale: 4 = fully implemented, exemplary accomplishment; 3 = implemented and operational; 2 = introduced, evidence of progress but not fully operational; 1 = not attempted or at the beginning level of development or implementation; 0 = not applicable

Arts Education Program Implementation Continuum (Continued)

6. Partnerships and collaborations

CRITERION	FOUNDATION	BUILDING	BEST PRACTICES
Outside agencies	A22. The district identifies as potential partners in implementing arts education programs local, regional, state, and national resources, including institutions of higher education, arts agencies, and the business community.	B22. Working relationships with local, regional, state, and national resources for arts education are established through the coordination of specific personnel.	C22. Strong relationships with outside agencies are developed and maintained to optimally implement arts education programs.
Partnerships	A23. The district establishes a plan for implementing partnerships to provide arts education experiences.	B23. Partnerships are established to provide a variety of resources that will support arts education programs.	C23. Partnerships support arts education programs that are coordinated, in-depth, and comprehensive.
School organizations	A24. The district and organizations that support schools (e.g., PTAs, foundations, booster clubs, and site councils) are made aware of the needs and the issues of the arts education program.	B24. The district and organizations that support the arts in schools actively contribute to the implementation of comprehensive arts programs in all four arts disciplines.	C24. A coordinated and articulated relationship exists between the district and the organizations that support schools to meet the ongoing needs of arts education programs.

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Arts Education Program Implementation Continuum (Continued)

7. Funding

CRITERION	FOUNDATION	BUILDING	BEST PRACTICES
Budget	A25. The need for an effective visual and performing arts budget is recognized.	B25. Appropriate funds are allocated to implement a basic arts education program in two or more arts disciplines at each school site.	C25. An annual budget funds a comprehensive, sequential visual and performing arts program in all four arts disciplines at each school site.
Stability	A26. An assessment of funding needs has been conducted to use as the basis for making budget decisions.	B26. Based on an assessment of funding needs, district funds and school site funds are provided to support the arts program in two or more arts disciplines.	C26. The assessment of funding needs is reviewed and revised annually. Funds are provided to fully support the arts programs in each of the arts disciplines and to provide for program growth.
Partnerships	A27. Potential funding sources are identified.	B27. Partnerships are established with one or more local, regional, state, or national resources for ongoing funding of special projects and grants.	C27. Partnerships are developed and maintained to provide a variety of long-term and short-term funding resources.
Oversight	A28. Budget oversight mechanisms at the district level and at the school site level are being developed for the distribution and the monitoring of funds for arts programs.	B28. Funding resources are monitored at the district level and at the school site level to provide for program implementation in two or more of the arts disciplines	C28. Funding resources and budget oversight mechanisms for all four arts disciplines are coordinated at the district level and at the school site level.

Note: For the purposes of assigning a score to a criterion, you may use the following scale: 4 = fully implemented, exemplary accomplishment; 3 = implemented and operational; 2 = introduced, evidence of progress but not fully operational; 1 = not attempted or at the beginning level of development or implementation; 0 = not applicable

Arts Education Program Implementation Continuum (Continued)

8. Resources and facilities

CRITERION	FOUNDATION	BUILDING	BEST PRACTICES
Facilities, storage, and safety	A29. Facilities, storage space, and student safety have been identified as essential to the success of the arts program.	B29. School facilities, storage space, and equipment are provided and maintained for two or more arts disciplines.	C29. All school sites have facilities and storage space that are specifically designed and maintained to guarantee full implementation of an arts education program in a safe environment. Such facilities include dedicated space for arts instruction in all four arts disciplines (e.g., wooden floors for dance, risers for choirs, stages for theatre, and vented kilns for the visual arts).
Equipment and materials	A30. The equipment and materials that are needed to support a basic arts program have been identified and prioritized.	B30. Arts-related equipment and materials are provided to all school sites to support instruction in most of the four arts disciplines.	C30. High-quality, arts-related equipment and materials are provided at all school sites for all four art forms and are systematically inventoried for replacement, repair, and upgrading.
Outside resources	A31. Local, regional, state, and national resources for arts-related facilities, maintenance service, and technical services have been investigated.	B31. A strategic plan is in place that connects administrators, teachers, and students to resources and arts facilities in the community, region, state, and nation.	C31. All schools in the district use local, regional, state, and national resources and facilities to create an exemplary arts program.

9. Program evaluation

CRITERION	FOUNDATION	BUILDING	BEST PRACTICES
Evaluation tools	A32. Evaluation is identified as a necessary component of arts education program development and improvement.	B32. Students, staff, and community members participate in a variety of internal and external evaluations that provide qualitative and quantitative data for program implementation and improvement.	C32. Evaluation data drive long-term planning efforts to refine and to expand a comprehensive arts education program

Note: For the purposes of assigning a score to a criterion, you may use the following scale: 4 = fully implemented, exemplary accomplishment; 3 = implemented and operational; 2 = introduced, evidence of progress but not fully operational; 1 = not attempted or at the beginning level of development or implementation; 0 = not applicable

Appendix E

Copyright Law and the Visual and Performing Arts

The responsible use of resources, always an important issue, has particularly strong implications for the visual and performing arts. When working in the arts, students have the opportunity to interact with a variety of media that may include books, art prints, artifacts, videos, electronic media, performances, and plays. Ethical behavior in regard to the use of this information and information technology is one of the nine information literacy standards for student learning outlined in *Information Power*.¹ An indicator of the ethical behavior standard is that students understand the concept of copyright and apply it.

Copyright protects the original expression of ideas and safeguards original works of art, literature, music, films, broadcasts, and computer programs from copying and other uses. Students must be informed about the basic purpose of copyright, including fair-use exceptions, so that they will respect and comply with the law. Copying a work without obtaining permission may appear to be an easy and convenient solution to an immediate problem. However, such unauthorized copying may violate the rights of the author or publisher of the copyrighted work and may be contrary to the academic mission to teach respect for ideas and for the intellectual property of those who express those ideas.

Copyright law continues to evolve. For questions that are not answered in this material, some helpful Web sites cited at the end of this appendix can provide answers to a variety of questions.

The following summary of copyright law includes information developed by Mary Hutchings Reed and Debra Stanek for the American Library Association. Mary Hutchings Reed is a partner in the law firm of Sidley and Austin, Chicago, and counsel to the American Library Association. Debra Stanek is a graduate of the University of Chicago Law School. The summary also includes information provided by Carol Simpson of the University of Texas.

¹ *Information Power: Building Partnerships for Learning*. Chicago: American Library Association, 1998.

I. Fair Use for Teaching and Research

The fair-use doctrine is found in Section 107 of the copyright law (*United States Code, Title 17, Copyrights*). It allows limited reproduction of copyrighted works for educational and research purposes. The relevant portion of the copyright statute provides that the fair use of a copyrighted work, including reproduction “for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research,” is not an infringement of copyright. The law lists the following factors as the ones to be evaluated in determining whether a particular use of a copyrighted work is a permitted fair use rather than an infringement of the copyright:

- The purpose and character of the use, including whether such use is of a commercial nature or is for a nonprofit educational purpose
- The nature of the copyrighted work
- The amount and substantiality of the portion used in relation to the copyrighted work as a whole
- The effect of the use upon the potential market for or value of the copyrighted work

Although all of these factors will be considered, the last factor is the most important in determining whether a particular use is *fair*. Where a work is available for purchase or license from the copyright owner in the medium or format desired, the copying of all or a significant portion of the work in lieu of purchasing or licensing a sufficient number of *authorized* copies would be presumptively unfair. Where only a small portion of a work is to be copied and the work would not be used if purchase or licensing of a sufficient number of authorized copies were required, the intended use is more likely to be found to be fair. For further information refer to the Web site <http://fairuse.stanford.edu>.

II. Use of Videos

The Copyright Revision Act of 1976 clearly protects such audiovisual works as films and videos. The rights of copyright include the rights of reproduction, adaptation, distribution, public performance, and display. All of these rights are subject, however, to *fair use*, depending on the purpose of the use, the nature of the work, the amount of the work used, and the effect the use has on the market for the copyrighted work.

Libraries purchase a wide range of educational and entertainment videos for in-library use and for lending to patrons. Since ownership of a physical object is different from ownership of the copyright, guidelines are necessary to define what libraries may do with the videos they own without infringing the copyrights they do not own. If a particular use would be an infringement, permission can always be sought from the copyright owner.

In-Classroom Use

In-classroom performance of copyrighted videos is permissible under the following conditions:

- The performance must be presented by instructors (including guest lecturers) or by pupils.
- The performance is connected to face-to-face teaching activities.
- The entire audience is involved in the teaching activity.
- The entire audience is in the same room or same general area.
- The teaching activities are conducted by a nonprofit educational institution.
- The performance takes place in a classroom or similar place devoted to instruction, such as a school library, gym, auditorium, or workshop.
- The video is lawfully made. The person responsible had no reason to believe that the video was unlawfully made.

Loan of Videotapes

- Videos labeled For Home Use Only may be lent to patrons for personal use. They should not knowingly be lent to groups for public performances.
- Copyright notice as it appears on the label of a video should not be obscured.
- If patrons inquire about a planned performance of a video, they should be informed that only private uses are lawful.

Examples from the 1986 American Library Association model policy:

1. A high school drama teacher wants to show a video of the film *The Grapes of Wrath* to her class. The video has a label that says For Home Use Only. As long as the requirements for fair use apply, the class may watch the video.
2. Four classes are studying *The Grapes of Wrath*. May the video be shown in the school auditorium or gym? Yes, as long as the auditorium and gym are used as classrooms for systematic instructional activities.
3. Several students miss the performance. May they watch the video at some other time in the school library? Yes, if the library is actually used for systematic instructional activities, the fair use exception applies. Most school libraries are probably used as such. If not, such a performance may be a fair use if the viewing is in a private place in the library.
4. May an elementary school teacher show a video of the film *Star Wars* to the class on the last day of school? Because a classroom is a place where a substantial number of persons outside of a family and friends are gathered, performances in them are public. Assuming that this

performance is for entertainment rather than systematic instruction, the fair-use exception would not apply. It is unlikely that such a public performance would be a fair use.

Off-Air Videotaping

Programs may be taped at home and used in the classroom as long as all educational guidelines are followed. *Cable in the Classroom* at <http://www.ciconline.com/> provides monthly schedules of programming that may be recorded with specific guidelines for cable networks and specific programs.

From *Cable in the Classroom*:

Copyrights on television programs are held by the program's producers in order to insure proper compensation for their work. Without compensation, the theory goes, there would be no incentive to produce creative work. However, educational use leads to greater appreciation by the public, so certain allowances have been granted over the years for limited educational use of books, magazines, film, television, and now computer documents without the copyright owner's permission.

There are several areas of copyright law regarding the educational use of television. The best-known doctrine is that of fair use, which is applied to broadcast TV. Fair use allows taping for educational purposes as long as the tapes are shown only once within ten days of taping and are erased after 45 days.

See the copyright clearances schedule at <http://www.ciconline.com/resources/copyright>.

Videotaping of Live Performances

If a performance of a recital, concert, choreography, play, or other material that includes material that is not in the public domain is to be videotaped, copy-right permission must be obtained from the publisher.

Before a parent records a performance of a play or musical concert or video for private use, the contract with the company from which the performance rights were purchased should be reviewed to determine whether taping is allowed. Copying or distributing such tapes without permission would be contrary to copyright law. Signed releases must be obtained from any professional dancers or musicians who perform to document their performance.

III. Use of Audio Recordings, Including Music

Audio requirements are similar to those for video. Audio items with public performance rights should be marked in some way for easy identification when used for performances not related to the curriculum. A single recording of student performances may be made for evaluation or rehearsal. Audio recordings of music as a background for multimedia productions should be drawn from a collection of royalty-free music clips. Recording a live performance of music not in the public domain on tape or on a CD without gaining permission is a violation of copyright law.

Digital transmission of sound recordings is a new right reserved for the copyright holder in the Digital Millennium Copyright Act (see Section VII). Keeping a library of music for performance on demand is not appropriate since that would mean copying all of the music. The only backup copies permitted are for computer software.

Example:

Storing recorded music on a server as part of a lesson plan for teachers to download is not permissible under current copyright law. Rather, purchased copies of the recorded music should be made available for teachers to check out.

IV. Use of Computer Software

Purchase Conditions

Most computer software purports to be licensed rather than sold. Frequently, the package containing the software includes information similar to the following:

You should carefully read the following terms and conditions before opening this diskette package. Opening this package indicates your acceptance of these terms and conditions. If you do not agree with them, you should promptly return the package unopened, and your money will be refunded.

or

Read this agreement carefully. Use of this product constitutes your acceptance of the terms and conditions of this agreement.

Although there is at present no case law concerning the validity of such agreements (which are unilaterally imposed by producers), in the absence of authority to the contrary, one should assume that such licenses are in fact binding contracts. Therefore, by opening and using the software, the library or classroom may become contractually bound by the terms of the agreement wholly apart from the rights granted the copyright owner under the copyright laws.

Following such information are the terms and conditions of the license agreement. The terms vary greatly between software producers and sometimes between programs produced by the same producer. Many explicitly prohibit rental or lending; some limit the program to use on one identified computer or to one user's personal use.

In-Library and In-Classroom Use of Software

1. License restrictions, if any, should be observed.
2. If only one program is owned under license, it may ordinarily be used only on one machine at a time.

3. Most licenses do not permit a single program to be loaded into a computer that can be accessed by several different terminals or into several computers for simultaneous use.
4. If the machine is capable of being used by a patron to make a copy of a program, a warning should be posted on the machine, such as “Many Computer Programs Are Protected by Copyright” or “Unauthorized Copying May Be Prohibited by Law.”

Example:

An art teacher uses one diskette to load a computer program into several terminals for use by students. Doing so would violate copyright laws as well as most license agreements. It violates the Copyright Act, which authorizes the making of one copy if necessary to use the program, because it creates copies of the program in several terminals. Further, many license agreements prohibit the use of the software on more than one terminal at a time and in networking or any system that enables more than one person to use the software at a time.

V. Use of Print and Other Sources

Books

Books usually have copyright information printed on the reverse of the title page. Any rights granted by the author other than standard fair use will be indicated.

Teaching Materials

A teacher may make a single copy of a chapter from a book, an article, a short story, an essay, or a poem for research or class preparation. When multiple copies are made for instruction, copyright guidelines prohibit the creation of anthologies or compilations, copying from consumables like workbooks, or copying instead of purchasing. Copyright guidelines for photocopying multiple copies limit the use of a poem to 250 words, of complete works of prose to 2,500 words, and of prose excerpts to 1,000 words.

Plays

Copyright issues related to plays are included in guidelines for general print resources. The most common abuse of the copyright of plays is the public performance of a part or all of a play to a public audience. Performance rights must be purchased with the printed scripts, and records of those rights should be kept with the printed scripts.

Poetry

Print guidelines should be followed in using poetry. The most critical issue is the adaptation of poetry in creating lyrics, greeting-card verses, poster slogans, and so forth that may not be curriculum related.

Music

Single or multiple copies of excerpts of musical works may be made for study and for instruction. Music may not be copied for performing, creating anthologies, or avoiding purchase. For sheet music these guidelines allow for emergency copying (provided replacement copies are purchased), excerpts of no more than 10 percent of the whole work, and editing as long as the character of the work is not distorted or lyrics altered or added. Purchased copies of a work may be edited or simplified as long as the nature of the work or lyrics are not changed. For further information and clarification from the Music Library Association, refer to the following:

- *Guidelines for Educational Uses of Music.* <http://www.musiclibraryassoc.org/Copyright/guidemus.htm>
- *Copyright for Music Librarians.* <http://www.lib.jmu.edu/Org/MLA/>

Dance

Copyright law protects a tangible form of expression of an idea or a work, not the idea itself. In copyright law choreography falls in the category of a *dramatic* work, which includes films, videos, plays, screenplays, and scripts. However, to be protected by copyright, choreography must be recorded in a tangible form, such as the following formats:

- Video
- Written-word expression
- Drawing of figures
- Dance notation

Web Sites

Fair use of Web resources parallels the use of print resources. Making limited use of some text and graphics as a part of classroom instruction or in a multimedia presentation is permissible. However, teachers and students should not publish those same materials on the Web or on a local or wide-area network without gaining permission from the copyright holder unless the materials are proven to be in the public domain or have been accessed from a copyright-free source. It is permitted to use original graphics or art or images that have been created by digital cameras.

Images

Images are protected under the print or multimedia guidelines of copyright. Images include photographs, art prints, cartoons, sketches, and logos.

Fair use allows the reproduction of an image, notwithstanding the creator's rights, for purposes such as criticism, satire, comment, news reporting, teaching (includes multiple copies for classroom use), scholarship, and research. In the determination of fair use, the purpose of the copying is considered. However, if a copyright notice appears with an image, the user must include that notice with the image. (Watermarks on images are being used more and more for this purpose.)

When language related to downloading images appears on a site, the user must abide by it. For example, the Smithsonian Institution Office of Imaging, Prints, and Photographic Services states that none of its 15,000 images may be reproduced without written permission. And the American Memory at the Library of Congress (<http://memory.loc.gov/>) states that some materials in its collections may be protected by the U.S. Copyright Law (Title 17, U.S.C.) or by the copyright laws of other nations. If an image is accompanied with a statement such as "The Library of Congress is not aware of any restrictions on these photographs," the images may be used. There are also fee-based image services.

If images are obtained from a free-use image resource, it is permissible to store digital art images on a school or district server for teachers to download as part of instruction. For example, AICT (Art Images for College Teaching) at <http://arthist.cla.umn.edu/aict/html> is a free-use image resource for the education community. However, for artwork accessed from museums and other sources, the museum owns the copyright of the image. Scanning and mounting those images is therefore not a good plan, but linking to those images is a perfectly legal practice.

VI. Permission

When a student or teacher wishes to use someone else's writing or graphics from a Web site, permission must be obtained from the copyright holder unless it is proven to be in the public domain. An e-mail request should be sent to the copyright holder. A sample letter is posted at <http://www.bham.wednet.edu/copyperm.htm>. If permission is requested to perform or duplicate published materials, a written request should be sent to the publisher.

VII. Digital Millennium Copyright Act of 1998 (DMCA)

This copyright act tightens controls over access to and use of copyrighted materials, including digital works. Because many of these changes are currently being asserted or challenged in court, in the next few years more changes will come as the courts interpret and apply new statutes. Among the topics included in the DMCA are provisions concerning the circumvention of copyright protection systems, fair use in a digital environment, and liability for online service providers. For further information on the DMCA, refer to <http://www.loc.gov/copyright/legislation/dmca.pdf>.

Appendix F

Guidelines for the Safe Use of Art and Craft Materials

Art and craft supplies that contain toxic substances, including potential human carcinogens, pose a significant danger to the health and safety of schoolchildren. Because art instruction is part of the standard school curriculum, many children may be exposed to toxic chemicals in the materials used. Asbestos, heavy metals, organic solvents, and other toxic ingredients found in some art and craft materials present risks to the health and safety of the schoolchildren using them. These hazards may be greater for a child who is unaware of the dangers and may misuse the products. The following information is presented to assist school personnel in selecting and using safe art and craft products in the classroom.

General Precautions for All Students

1. *How Exposure Occurs.* Exposure to hazardous substances contained in art supplies occurs through inhalation, ingestion, or skin contact:
 - a. Inhaling dusts, powders, vapors, gases, and aerosols may present health hazards. So does inhaling silica or asbestos found in dry earth clays, both of which may cause direct damage to the lungs. And inhaling solvent vapors that are absorbed into the bloodstream may inflict damage on bodily organs.
 - b. Ingesting of hazardous substances can occur by eating contaminated food or, more directly, by placing in the mouth the hands or tools used in art projects. This route of exposure is an especially important concern with young children.
 - c. Experiencing contact of the skin with hazardous materials may result in local or internal injuries. Caustic substances or solvents may cause local skin damage, and certain solvents can pass through the skin into the bloodstream, resulting in damage to other organs.
2. *Possible Illness from Exposure to Hazardous Materials.* Exposure to toxic materials may result in acute or chronic illness. An acute illness may result from a relatively large exposure over a short period of time. An example would be intoxication-like symptoms following deliberate or inadvertent ingestion of toxic solvents. A chronic illness may result from a relatively small exposure over a long period of time (e.g., degeneration of the nervous system from exposure to lead). Although the symptoms are immediately apparent when an acute illness occurs, they are not necessarily apparent in the case of a chronic illness. Chronic illness may arise at a later time because

of the concentration of substances in the body (e.g., asbestos or lead), accumulated damage to the body, or sensitization to a substance after repeated exposure.

3. *Limiting Exposure.* Considerable protection from exposure to toxic materials can be achieved by promoting good hygiene in the classroom. Storing art and craft supplies safely and labeling them appropriately, keeping dust to a minimum by damp mopping rather than sweeping, and cleaning up thoroughly after use will help prevent exposures. Personal hygiene also plays a role in the prevention of potentially harmful exposures. Students should refrain from eating or drinking while engaged in art projects and should wash their hands thoroughly when finished. Another general safety practice is to ensure proper ventilation in the art classroom so that contaminants may be diluted and eventually removed from the air.

Exposure to hazardous dusts and fumes will be minimized if the instructor premixes dry materials with water (for example, temperas, wheat paste, and so forth) and fires ceramic products when students are away from the kiln area. If an art material has been transferred to an unlabeled container and its identity is unknown, it should be disposed of. (For specific information on the proper disposal of art and craft materials, please contact your local county health department.)

Special Concerns: Kindergarten Through Grade Six

Unique factors are associated with the use of art and craft materials by young children. Those factors may increase health risks and should be considered in evaluating the suitability of products for use in schools. For example, young children should not be expected to follow instructions for the proper use of the materials. They may bring the materials into contact with their skin, eyes, mouth, hair, or clothing and be exposed to inhaling, ingesting, or absorbing potentially toxic compounds. That possibility of being adversely affected by such exposure is compounded by the fact that children are generally less able to tolerate exposure to hazardous substances than are adults because of the children's smaller size, higher metabolic rates, and immature organ immune systems.

In purchasing products for a particular application, the buyer should always consider alternative or substitute products and prefer least-toxic products. The following list describes general types of art materials that are likely to be hazardous and suggests substitutes. Although the law does not prohibit the use of all of these materials, they should be used with discretion, and substitutes should be used whenever possible.

Some art and craft projects involve processes inappropriate for young children. Examples include airbrushing, enameling, photo developing, and soldering. Instructors are encouraged to avoid projects that would involve those processes.

Art and Craft Materials to Avoid and Recommended Substitutes

1. **Avoid:** Products that may generate an inhalation hazard (e.g., clay in dry form, powdered paints, glazes, pigments, wheat paste, and aerosols, such as spray paints and fixatives)
Substitute: Wet or liquid nonaerosol products (If dry products are used, they should be mixed when young children are not present.)

2. **Avoid:** Hazardous solvent-based products (e.g., rubber cement and its thinner, turpentine and other paint thinners, and solvent-based markers)
Substitute: Water-based glues, paints, markers

3. **Avoid:** Materials that contain lead or other heavy metals (e.g., some paints, glazes, and enamels)
Substitute: Products that do not contain heavy metals

4. **Avoid:** Cold-water dyes or commercial dyes
Substitute: Vegetable dyes (onion skins and so forth)

5. **Avoid:** Instant papier-mâché, which may contain asbestos fibers or lead or other metals from pigments in colored printing inks
Substitute: Papier-mâché made from black and white newspaper and library or white paste (or flour and water paste)

Safe Products for Grades Seven Through Twelve

Education Code Section 32064 mandates the labeling of any toxic art and craft materials purchased for grades seven through twelve. Section 32065 specifies what the label must list, including a warning to alert users of potential adverse health effects, information on the health-related dangers of the materials, and instructions for safe use. The rationale for labeling assumes that students in grades seven through twelve are capable of reading and understanding hazard labels on art products so that, once aware of the hazard, they can take the necessary precautions to minimize exposure.

Although products bearing toxic warning labels (e.g., Harmful if Swallowed, Use with Adequate Ventilation, Avoid Skin Contact) may be purchased

for use by older children, exposure to toxic materials should be limited as much as possible. When such materials are used, care should be taken to ensure that the products are used in accordance with the directions on the label and that all cautions are observed. Although not mandated by law, purchasing products that do not contain toxic ingredients will provide an additional measure of safety in the classroom.

For a list of materials that may not be used in the classroom, refer to the Web site of the Office of Environmental Health Hazard Assessment (OEHHA) at <http://www.oehha.ca.gov/education/art/getart.html>. For information regarding updates of the list, contact the California Department of Education or OEHHA. Legislation requires that the list be updated periodically, and the Department will furnish information about the current status of the updates. The Department cannot, however, deal with issues of toxicity, inclusion or exclusion of products from the list, or interpretation of the field safety guidelines. Its basic responsibility is to print and disseminate the list developed by the OEHHA.

In some instances art and craft materials will not bear labels indicating hazardous ingredients. If a product is not properly labeled, contact the California Department of Health Services, Food and Drug Branch, for information as to whether the materials are in compliance with labeling requirements.

Resources for Information on Toxicity of Products

Information on the toxicity of products and the safe use of art and craft materials may be obtained as follows:

1. Check the list of craft materials on the OEHHA Web site. If a product is included on the list, it presents a chemical health hazard to those using it.
2. For information on the toxicity of chemicals, contact OEHHA, California Environmental Protection Agency, Integrated Risk Assessment Section, 1001 I Street, P.O. Box 4010, Sacramento, CA 95812; telephone (916) 324-2829; <http://www.ochha.ca.gov/education/art/getart.html>.
3. For further information about art materials that may be hazardous to students, contact the American Lung Association of California. This organization maintains a library of reference books, brochures, and slide or tape programs and sponsors seminars and workshops for teachers and others regarding safety issues in the arts.
4. For information on the toxicity of art materials and its certification program of art materials, contact the Art and Creative Materials Institute, 1280 Main Street, Second Floor, P.O. Box 479, Hanson, MA 02341; telephone (781) 293-4100; <http://www.acminet.org>.

Appendix G

Funding for Arts Education Programs

As school districts plan their annual budgets, they should include the arts in strategic and long-range planning to provide consistent funding for their arts education programs. The budgets should cover such items as staff salary, facilities, professional development, equipment and materials, curriculum development, textbooks and other instructional materials, new media and electronic technology, maintenance for equipment, visiting artists, and field trips to museums and performances. (*Note:* A section on facility needs for each of the arts disciplines is included in Chapter 4.)

As districts move toward sustaining an arts program, they may consider a variety of supplemental sources to enhance their allocations to the arts. Those that are most successful in garnering funding for their arts program employ a staff member who researches sources and initiates grant writing. The Internet provides an outstanding way to research possible funding sources, including local funding, state funding, federal funding, corporate funding, foundation funding, donations, and grants. (*Note:* Consult the California Department of Education Web site for current information on funding sources: <http://www.cde.ca.gov/fg/fo/>).